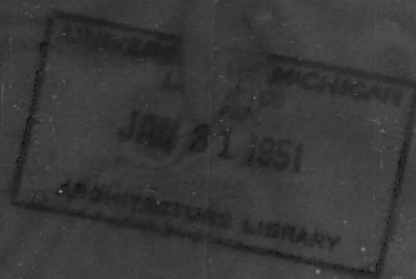


Design

FEBRUARY



1951



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"MORNING CHORES"

A CASEIN PAINTING

By HENRY GASSER

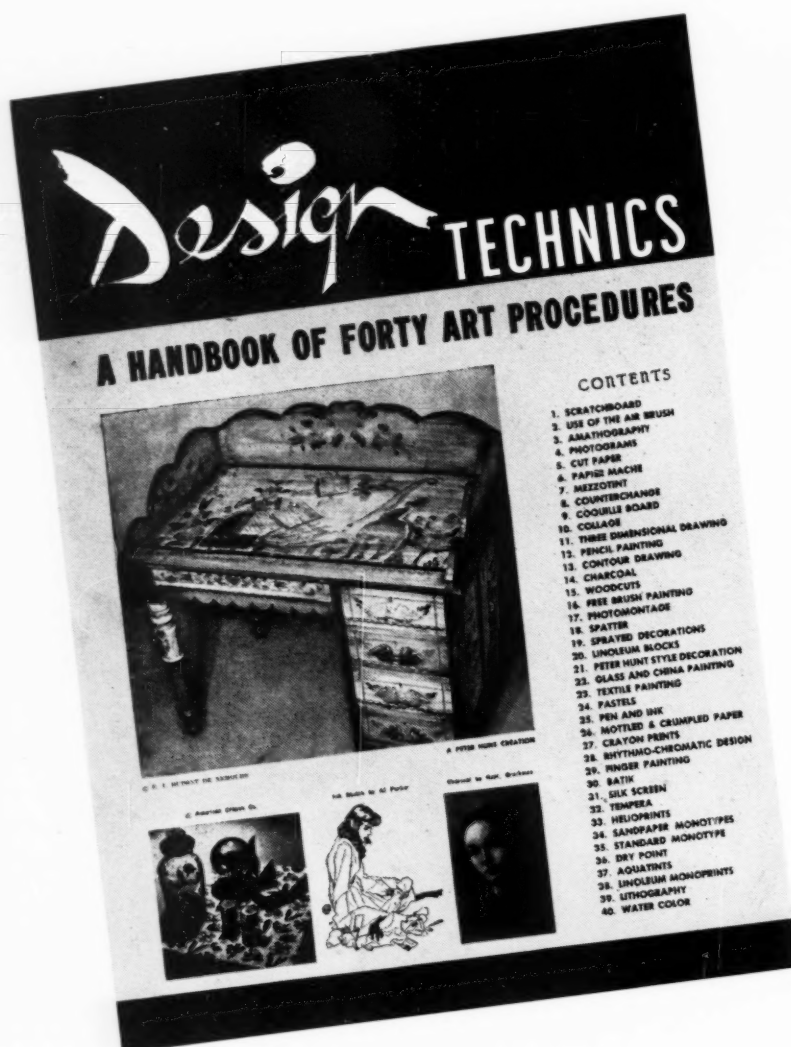
THIS ISSUE

CERAMIC SCULPTURE . . . CASEIN PAINTING
NORWEGIAN FABRICRAFT . . . PEN AND INK ART
COMMERCIAL TEXTILES . . . PROFESSIONAL LETTERING
SCRATCHBOARD . . . CHARCOAL . . . CONTOUR DRAWING METHODS

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"DESIGN"

337 S. HIGH

COLUMBUS, OHIO

A new department for our readers, created by popular request. In this column you may offer art books for sale or trade, or list your needs. Not open to dealers.

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VOLUME 52 • NO. 5

FEBRUARY, 1951

G. Alan Turner, Executive Editor
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THIS MONTH'S COVER

THE casein painting, "Morning Chores" is by Henry Gasser, whose work was recently seen at the Grand Central Gallery's exhibition of "Twenty Casein Paintings." All preliminary work on the picture was done with casein, applied in a high key monochromatic lay-in at the beginning. The painting was purposely rendered a trifle lighter than true value, to allow for darkening when glazed. After initial rendering, an isolating varnish was applied on top of the casein and then one glaze was added with oil color. The snow was finally added in impasto and a final retouch varnish brushed over the completed picture. ●

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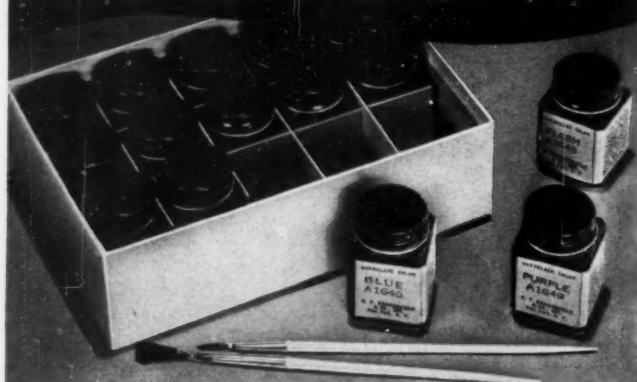
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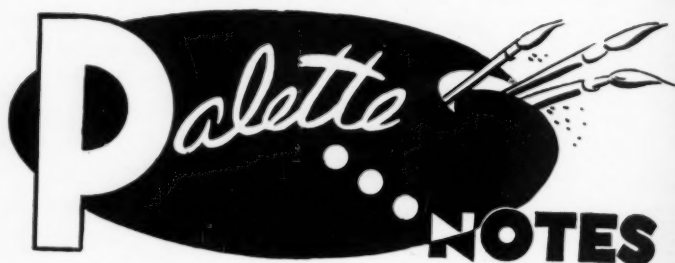
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BY MICHAEL M. ENGEL

ARTISTS HAVE, ON OCCASION, TAKEN THE POOR HANGINGS given their paintings too seriously. This may be shown by the early death of William J. Muller, an English painter who died at the age of 32. Five of his paintings were hung at the British Academy so poorly that he died of a broken heart that same year, 1845.

HE GOT THE BIRD: When Constantin Brancusi brought his first collection of abstract sculpture to this country, the American custom's appraiser remarked "M. Brancusi claims that his "Bird in Flight" represents a true bird form. If you met such a bird while out shooting, would you fire?" . . . Sulla's heir and son-in-law, Scourus, staggered even his contemporaries by building a theatre for a single performance to seat 80,000 persons. He decorated it with 3000 statues and 360 columns.

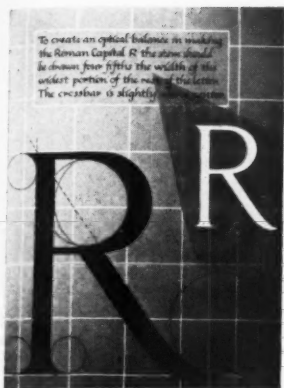
SIR WILLIAM PETTY invented the "pantograph," a copying machine patented in 1647, but there was then no demand for it. He was a founder of The Royal Society of England. . . . Giovanni Piranesi, Italian architect and engraver, is credited with producing nearly 2000 engravings in forty years!

DEADLY VERSE: Bupalus, a 6th Century Greek sculptor, made a caricature bust of Hipponax, a great poet of his day who was intensely ugly. In anger, the poet retorted with a verse of such severity that the effect of his words drove the sculptor to suicide.

FOOTNOTE: La Fornarina, the daughter of a banker, was the most noted model for Raphael's Madonnas. Raphael saw her washing her feet in the river, fell in love with her, and made her name immortal.

Fortunato Bartolommeo de Felice, an 18th Century author, published on his own press a 48 quarto volume Encyclopaedia, ten volumes of which he himself illustrated. . . . It was D'urville Dumont, an explorer and archeologist, who discovered the Grecian statue of Venus di Milo, which had lain sunken in the Mediterranean for centuries.

TIME OUT: Asher Brown Durand began as a watchmaker. In 1835 he turned to painting portraits. Later it was his landscapes that brought him fame and riches, as well as the honor of being named the President of the National Academy. ●



LETTERING and CALLIGRAPHY

the Cooper Union courses in this specialized field rank high for practicality and common sense.

NO. 2 IN A SERIES OF ARTICLES DEVOTED TO SCHOOLS OF ART, RECOMMENDED BY DESIGN FOR POSSESSING HIGHEST STANDARDS

THE various curricula of the Cooper Union Art School stress development of a student's design-sense rather than his training in some specialized craft. Cooper Union's instructors in lettering (including such well known artists as George Salter, Paul Standard, Leo Manso, Philip Grushkin, Alexander Nesbitt and Esmond Shaw) see their subject in terms of the young artist's total development rather than only in terms of his mastery of a specific technique.

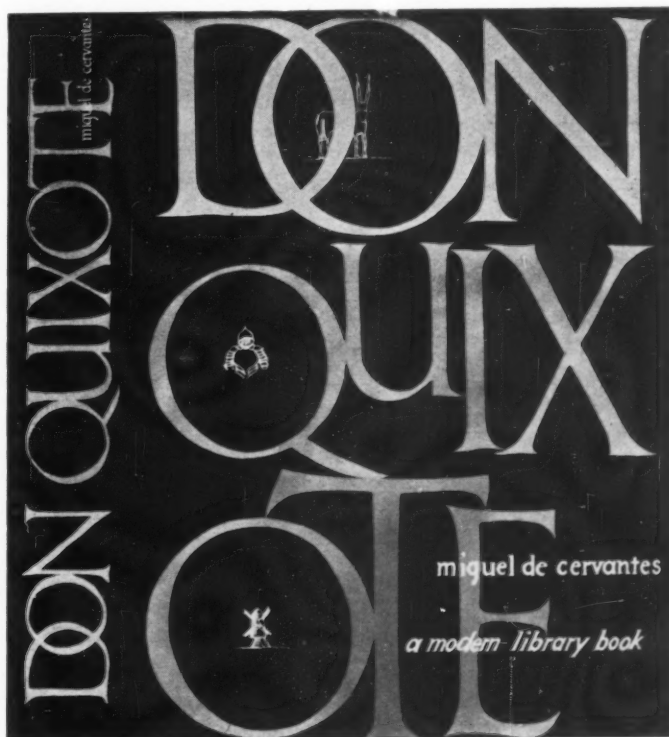
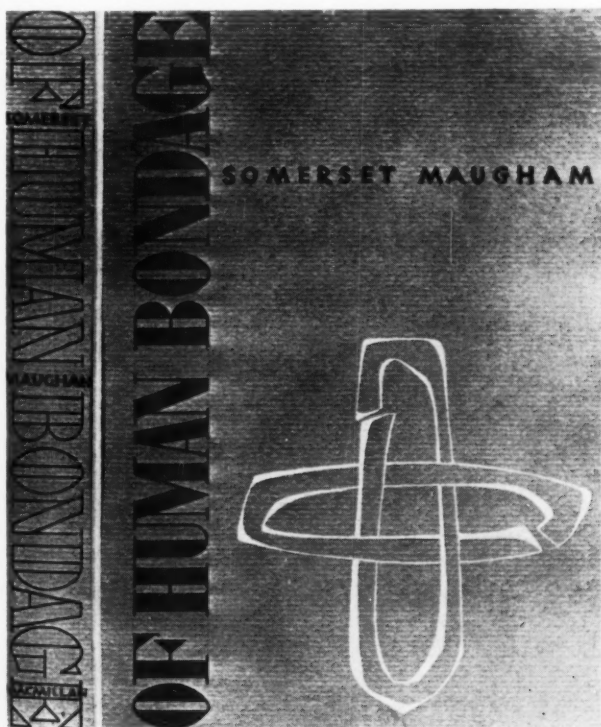
All of this does not mean that these gentlemen do not have a healthy respect for the technique side of lettering or the necessity for discipline in using a pen or brush; it *does* mean that Cooper Union is more interested in producing artists than in producing mechanical-minded draftsmen.

George Salter, for instance, sees the teaching of lettering as an excellent method for helping students achieve control of form, relation of space, and application of design.

Paul Standard regards training in lettering as essential for every artist, architect or engineer, because of its exercise "of constant judgment, not only as to size and structure of letter forms, but also to the equally difficult problem of space. Once the letter is written or drawn, its position within a given word must be determined and its ultimate proportions adjusted to its special surroundings."

Standard is serious when he says that lettering is art in its fullest sense. "Letter forms impart a sense of grace and balance to whatever else the pupil may be called upon to do. If you doubt this, just examine the painted legends in Latin or Italian on the paintings of early Renaissance masters, or the signatures of Holbein, Durer, Rembrandt, El Greco or Goya.

That this high opinion of lettering as a facet in art education is shared by Cooper Union's administrators is evident by its prominence throughout the school's curriculum. The



Two book jacket designs by students at the Cooper Union, emphasizing strong lettering technique. Each representation embodies the personality of its subject, the first being contemporary, the second an historic romance.



Instructor Warren Nardin of C. U. teaches lettering with an eye to its practical use in the commercial field.

Foundation Course (required of all Freshmen) rigidly calls for lettering. Fine Arts students, as well as Graphic Arts students, must take lettering throughout their entire course of study.

George Salter's approach to the teaching of lettering is typical of Cooper Union's approach. In his own words: "The course in lettering and calligraphy must give a student a full organ to play upon. In lettering, it should consist of good training in the four basic letter forms: the *san serif* or skeleton letter form which dates back to Greece; the *capitals* of the Trajan column in Rome, (being the foundation of our Roman alphabet) the medieval pen-derived "*Old Style*," (a form of transition from calligraphy to type) and the so-called "*Modern*" or Bodoni-style."

For reasons of its inherent speed, a cursive hand is preferable to an upright form. The former is a contracted version of the latter and as such creates an impressive word image sooner than any other written form. A further advantage lies in the fact that the broad-edged pen, the tool used in this writing form, is an instrument with a skill of its own. Although perfection in this hand does not require any less experience than in any other calligraphic form, visible results are early and encourage the student. The best known model of this form is Vicentino's "Chancery" hand.

With this study completed, the student will find himself in a position similar to that of a pianist who has learned to play his instrument but lacks a repertoire. After having been exposed to further historical hands, the student will more confidently turn to the use of other writing tools and will eventually go out on ventures of his own. He will then be well equipped.

CALLIGRAPHY IS THE FIRST STEP

It is more encouraging for the student to start a lettering course with calligraphy. Many features in letter form appear as 'naturals' in calligraphy, while in lettering they have to be explained. This would, as a consequence, lead to the establishment of rules and regulations. The object is, however, to train the eye to an acuteness of judgment which makes all set-up rules, other than optical ones, undesirable. With some experience in calligraphy the student will be less bothered by the apparent rigidity of lettering.

Although starting with calligraphy is recommended, lettering should be brought into the picture soon. In the final analysis, lettering and calligraphy are separated only by a difference in procedure. Variance in form is incidental. Calligraphy is the letter or word form written spontaneously and supported only by horizontal guide lines, whereas lettering is the planned form of individual letters, laid out in pencil and finished in ink or paint. Both are equally important. The difference in procedure does not set up a criterion for preference.

SANSERIF MEANS RHYTHM

The importance of early learning of a basic hand, developed out of the tradition of one's own hand-writing, should also be stressed, at the beginning. To broaden the student's horizons, Mr. Manso, of Cooper Union, suggests next introducing the *san serif* letter, a pure form emphasizing rhythm, structure, and space, while lending itself to interpretation with many tools (pointed pen, pencil, and flat pen).

The transition of calligraphy into lettering (i.e. from "written" forms to "drawn" forms) is another matter stressed by Mr. Manso.

Down-to-earth problems, such as designing labels and packages, advertisement headlines, texts and signatures (mastery of harmonious combination of photo, illustration, type, lettering, and printing surface) will equip the student for employment. But the decor and design remain the artist's privilege and responsibility. ●

Six of the Most Commonly Used Lettering Styles

Based on hand-lettered styles, these come in standard type. Each has a definite place in advertising, dictated by its physical appearance. Lettering must "feel" in harmony with the product advertised or incongruity is the result.

THIS IS 18 pt. Nicholas Cochon

USE: fashions, feminine products, announcements.

THIS IS 36 pt. Onyx

Slick and modern. In favor with magazines for heads.

THIS IS 24 pt. Goudy Old Style Italic

A conservative appearance, good with light format ads.

THIS IS 18 pt. Bodoni

Most popular for newspaper ads.

THIS IS 14 pt. Parsons

Unconventional and used sparingly for isolated headings. Calls attention if judiciously used.

THIS IS 18 pt. Franklin Gothic Condensed

USE: headlines, bargain sales, masculine products.

PEN AND INK

THE most popular medium in use today among illustrators is this basically inexpensive technique. Inks come in various colors and may be applied with ordinary pen point, reservoir-type stub, quill or brush. Although simple to apply, it is a method recommended for *professional* users because it cannot be erased. Corrections should be made with white opaque, when black and white reproduction is to be employed. Should the reproduction be in color, however, erasure is a more difficult process. Most professionals either start again or cut out the offending portion and make a careful pasteup of the new area. The use of ink eradicators is not recommended.

In the use of inks, tonal effects are secured by dilution of the medium with water, to create a grayed-wash. Washes demand half-tone treatment for reproduction. If simple black and white is your purpose, make a line etching. (In this case, only those portions which are better than 75% black will be picked up by the engraver, and lighter errors need not be of concern.)

Transparent, colored inks are the most difficult medium to employ, but the results are striking when properly achieved. Ink may be used in conjunction with other art materials, but does not readily blend with other colors of ink to create new shades. Use it in its pure form. ●



QUICK SKETCH:

by AI PARKER

Light and fluid in its skilled, almost careless rendition, this sketch by Parker shows mastery of the medium.



CONCENTRATION:

By David Stone Martin

A pen and ink sketch which proves the effectiveness of this medium for portraying the dramatic. In water color, this would have lost much of its impact, and oil or casein would have involved a complicated treatment. Thus, straight line drawing proved the best solution. (This cut has been made as a 133 line copper half-tone screen to show how a line drawing is reproduced for wash effect, by mechanical means.)

CASEIN IS VERSATILE

article by

CLARENCE A. BRODEUR

it's opaque and transparent, a gouache or watercolor! it paints on almost anything.



BALTIMORE WATER FRONT:

by Reginald Watkins

Aquarelle on watercolor paper.

SEVENTH STREET PROMENADE:

by Lois M. Jones

Casein on gesso board, unvarnished.



ARCHITECTONICS:

by C. A. Brodeur

Casein tempera on H-paper, unvarnished.



ABOUT THE AUTHOR

Clarence A. Brodeur is a painter, lecturer, and the author of many articles on the arts and education. He currently instructs at Pratt Institute. A short time back he was honored with an appointment from the Kosciuszko Foundation, as an Exchange Professor to Poland. He has also served as Chairman for the Board of Admissions of the Fontainebleau School of Fine Arts in France, and as a Trustee of the Fontainebleau Fine Arts and Music Schools Association.

TWENTY years ago my best palette knife gave up the ghost. The handle had split, and the fine steel blade lay like a pulled tooth in my hand. The wreck looked hopeless. But I put it together with casein. The knife is still doing duty, more solid in its haft than ever. The Rock of Gibraltar has nothing on casein.

That vigorous cement has since become a popular painting medium. Its strength and fluidity combine to make it the most versatile stuff on the market. In the initial stages of any painting, nothing is more important than to maintain breadth and simplicity of statement. A water medium gives you optimum length of stroke and easy freedom of mass treatment. Casein alone, among commercially prepared water media, adds maximum strength and density to such fluidity. Once you use it as a gouache, you will say goodbye forever to the headaches of opaque watercolor and the old-

fashioned, so-called "temperas" that come in jars or tubes. (The last-mentioned are not to be confused with genuine egg-tempera emulsions.) It dries *waterproof*. There is no danger of disturbing preparatory work when overpainting, even with very liquid paint. Yet it is possible to sponge out with perfect freedom. This casein emulsion, consisting of milk curd and lime, becomes water-resistant as soon as it is dry to the touch, but it remains pliable throughout the normal working period. Any emulsion, of course, requires time to attain its full hardness. Thinner work can be overglazed immediately. Passages in impasto should have an hour or so to set (longer if weather is damp). Then you may run dilute washes over the work at will, and the underpaint will not budge. Neither will it chip. Once your painting has dried out completely, a bulldozer could not move it.

Moreover, casein shows very little change of value from the wet to the dry state—another advantage over the chameleon-like habits of opaque watercolor or poster-paint "tempera." Casein retains its full richness without turning chalky in the darks.

EXCELLENT FOR MURALS

The process is perfect for murals, applied to plaster, canvas, or paper. For easel or commercial work, use any absorbent surface, white or tinted. Paint it wet or paint it dry. Build impasto; scrape it for texture; overglaze it for luminosity. Thin with water and use it in an airbrush. Leave the product matt, or varnish it to obtain the full range of an oil. It is ideal also for underpainting intended for further work in oil. After the casein has dried, it is isolated with a varnish, and the work is completed by oil glazing, scumbling or impasto, or by a combination of all three.

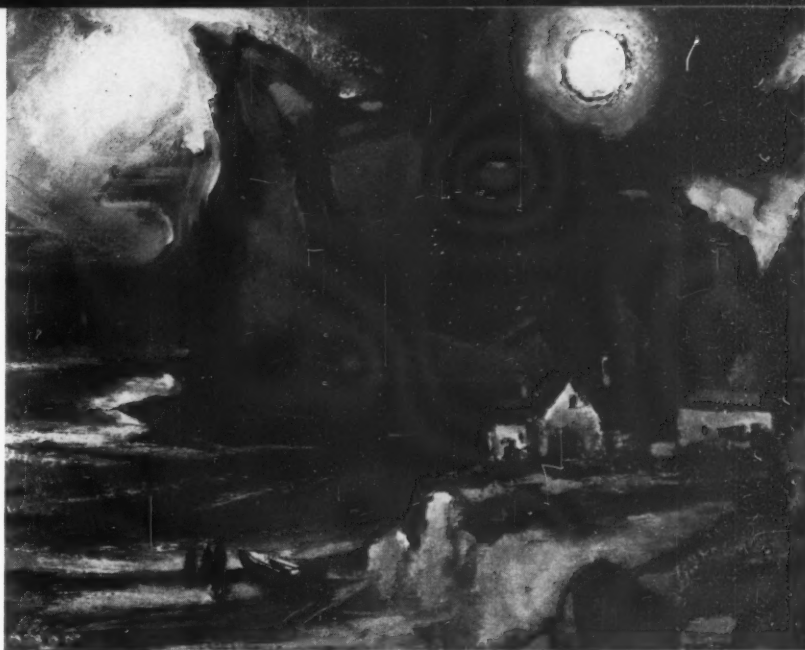
EXAMPLES FROM THE CASEIN EXHIBIT

The paintings reproduced illustrate most of these processes. With the exception of the author's work, they are from the current traveling exhibit of Twenty American Artists, planned by the research department of M. Grumbacher, Inc., to demonstrate the casein techniques. Watkins' *Baltimore Water Front* is identical in method and appearance with transparent watercolor. Lois Jones' *Seventh Street Promenade* uses casein washes on gesso board, with lights touched in with white or scratched through to the gesso. Schwacha boldly combines both opaque and transparent color in his *Metropolitan Harbor Scene*. In *Perce Rock*, Liberte gives us all-opaque gouache on white paper; while Newman's *Figure Composition* builds its tones richly on green pastel paper. Other paintings in the exhibit show casein varnished, and as an underpainting medium with oil glazing.

THE AUTHOR PAINTS AN EXAMPLE

The author's *Architectonics* is a tempera treatment on hot pressed paper, unvarnished. I make a series of small monochrome studies, but in order to leave freedom for changes at full-scale, the pencil or charcoal plan of the final work is kept brief. Color studies are made next. In the final painting of *Architectonics*, the main values were founded first, in transparent washes of ivory black. The dominant tone was to be green, so the entire paper was next given a flat wash of chromium oxide. This dense pigment glazed the underlying lights warm green, left the middle tones neutral, and turned the darks bluish. Certain zones then were broadly worked in soft reds or muted blues, building up opaquely where needed, then glazing over with transparent washes.

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PERCE ROCK:

All-opaque gouache on white paper.

by Jean Liberte



FIGURE COMPOSITION:

Gouache effect on green poster.

by John J. Newman

METROPOLITAN HARBOR:

Mixed transparent and opaque casein on "Superba" CP water color paper.

by George Schwacha





THE JUGGLER:

18" high

★ 1st AWARD, CLEVELAND MUSEUM

how to work in

CERAMIC SCULPTURE

by

THELMA FRAZIER WINTER

CERAMIC sculpture is one of the most exciting and rewarding of all art media. It is almost inexhaustible in its variety of approaches, its forms, its decorative surface treatments. A life time of work could never exhaust its possibilities. It is a many sided craft, drawing upon a number of skills, and in order to master it, one must be not only a sculptor and designer, but also a painter. You will need access to a kiln.

With all its seeming complexity, it calls for a simple progression of steps, which anyone can master. The main objective, of course, is to bring a piece of sculpture which has been well built and correctly glazed, safely through its several firings. So, if we can talk about the things to do and the things to avoid, it would be of great value to the beginner.

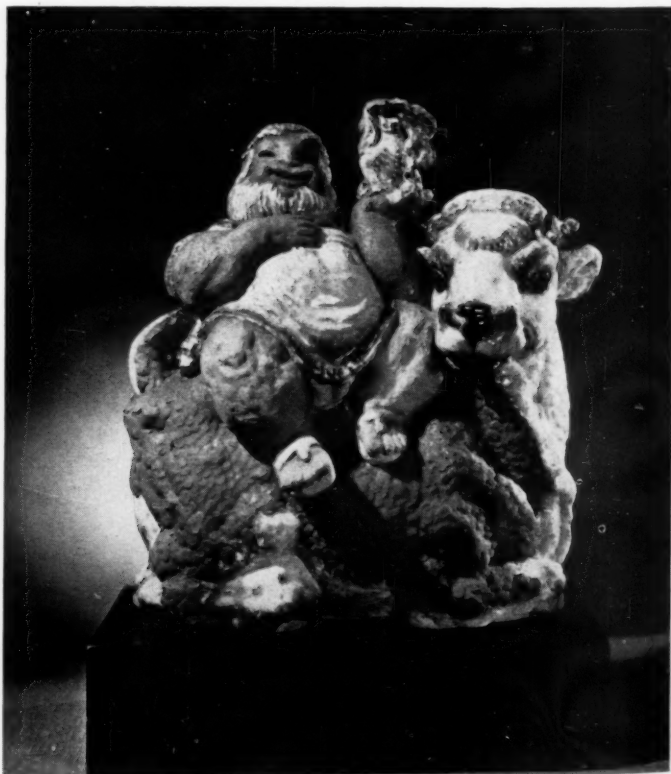
First of all, a piece of ceramic sculpture is no more than a clay form built hollow so that there is a free passage of air into all its heavy parts. This enables uniform drying and uniform heating and cooling while your work is in the fire. This is an absolute *must* for pieces of any size. The very first thing to learn is a correct building system. There are several being used, but I find that the time-honored coil method (used in hand built pottery) is as direct and safe as any.

You will find as you work, that clay has very definite characteristics. These can either be used to advantage, or if not, can lead to failure. Remember that in this type of sculpture the clay form cannot have any type of support, such as wires or armatures. It must stand of its own accord. As you work making the coils, building one on top of the other, you will soon judge how firm the clay must be without sagging under its own weight. In the process of building the piece to its desired height, it must be put aside for several hours at a time so that it will have a chance to harden. It takes a great deal of self-control, when the heat of creation is on, to wait for the clay to harden, but it is the *only* way to achieve the correct basic form. If it is not patiently handled at this early stage, all the things you do afterward will be wasted effort.

As you progress you will find that the coil system helps

to control the clay as no other way does. While you are kneading and rolling it into shape, you are helping it to gain its highest plasticity. When the clay is right, a hollow vertical shape or combination of shapes can be built as high as fifteen inches without becoming misshapen. Working the clay in this manner frees it from air spaces. These pockets of air should be avoided, because they collect all the unescaped moisture in the early stages of firing. (When this occurs, the piece is usually shattered beyond repair.)

With the coil system, sculpture can be built as large as there is a kiln to accommodate it. The Chinese were able to build horses almost life size. They extended the simple hol-



JUPITER AND IO:

Combination glazed and terra-cotta surface.

low shape into enormous size by bracing it from within with a honeycomb of clay supports.

There are many types of clay you can use. In small ceramic pieces the clay can be close-textured and fine grained, but for the larger ones (where thorough drying and uniform firing is so important), use clay which is still plastic, but made more porous through an addition of grog.

Let us use the ceramic sculpture piece, illustrated on this page, as an example. "Jupiter and Io" is about 11½" long, 13" high and 6" deep. Its basic color is terra cotta, with a darker shade of terra cotta on the body of the heifer. The light and dark pattern is further heightened by the contrast of a muted white glaze against the dull surface of the terra cotta.

Know how the finished piece will look even before you begin. A few preliminary sketches help to visualize it. This particular piece forms a geometric shape. It is contained within an implied and rectangular solid. The forms within are simple basic shapes; a rectangular solid for the body of the animal, a column for the neck and almost a perfect sphere for Jupiter's body.

The beginning base coil would thus be placed in an approximate rectangle of the desired size. Remember that the clay will shrink an eighth of the original size in drying and firing. The rectangular shape of the animal's body was built up in coils and allowed to harden slightly so it would bear its own weight. Then holes were cut into the animal's back and shoulders for the addition of the form of the neck and for Jupiter's body. When the clay hardened sufficiently to support these additional hollow forms, they were closed at the top. The resulting basic shape was a compact mass of hollow forms interconnected by the vents which were first made, to allow free passage of air to all its parts.

The sculpture was allowed to stand overnight, wrapped in a loose covering of koroseal. This allowed it to become completely firm, yet to still have a workable surface. At the next sitting all the smaller masses were blocked in in solid clay (Jupiter's head, arms, and legs; the animal's muzzle, ears, etc.). When you add clay, do so only after the surface of the main body of clay is scratched and the new clay bonded to it by adhesive, moist clay or slip.

As soon as the piece became almost

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THREE CHARMING EXAMPLES BY THE AUTHOR



ALICE IN WONDERLAND: Mrs. Winter depicts the familiar, beloved characters in terra cotta, colored in reds, black and white. Each figure stands eight inches high.



THE YOUNG LADY FROM NIGER: Terra cotta in white, black, yellow and two shades of green. Stands 15 inches long.

NURSERY RHYME FIGURINES: ceramic sculpture adapted to commercial use.





plan first, work next . . .

COMMERCIAL TEXTILE DESIGN

by

EDWARD E. BOCCIA

Dean of Columbus Art School

THE textile design artist is a commercial specialist who creates patterns for textiles. These textiles may be structural; that is, made by the weave, or applied to the surface of the cloth, as with prints.

Those planning to enter this interesting field as a vocation will be interested in the manner by which an art school trains its students of textile design. We are not concerned with factory procedure, which is more or less mechanical and merely the means for transposing the artist's work.

Regardless of the functional end of the created design, however, the textile designer can never once part with his much-needed knowledge and appreciation of the basic principles or elements of design. He must also be fully aware of the part color will play. The textile designs which we enjoy in our apparel and home furnishings spring from the same source of knowledge which creative artists use in every expression of the visual arts; that source being the basic elements of design. When we observe a created product, (whether it be the design for an automobile, a graphic advertisement, textiles, painting or sculpture), we seek to experience *visual comfort*. The design must be commercially appealing, should stir the imagination and never lose sight

of the product's eventual use. In order to arrive at this end, the textile artist must determine just what *are* his basic elements of design. Since his work is two dimensional, some or all of the following six elements must be considered as they are applied to the flat surface. These are: *line, plane, volume, value, color, and texture*. (The latter element, however, in Textile Design, is evidenced only according to the nature of the material on which the manufactured textile is to be made.)

How, then, does the textile designer use these six principles of design in the making of a pattern for the textile field?

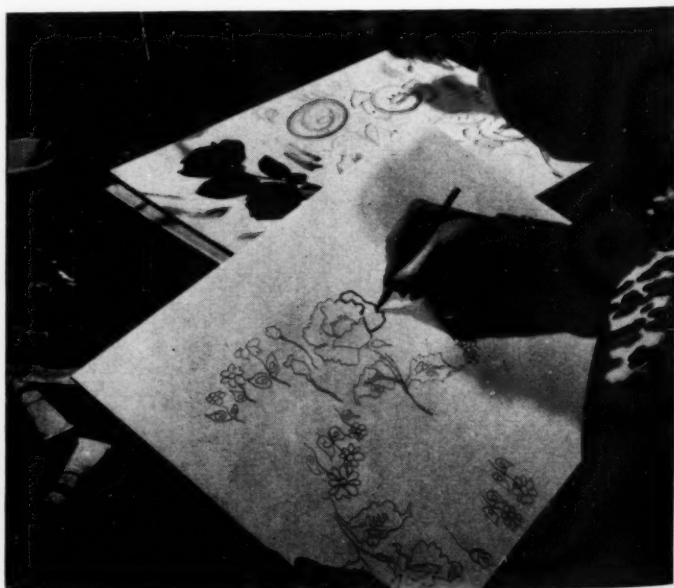
This knowledge can be learned, but it must be accompanied by a natural creative intent on the part of the student. The study of Two Dimensional Design and Color is a necessity. A well-rounded Textile Design program should include drawing from the life and costume model, nature drawing, museum research, and field trips.

Two Dimensional Design is the "grammar of design." It uses the six key elements as they are derived from nature, and as they are used to interpret and exemplify nature. Since these elements are universal in all graphic and plastic

THESE ARE THE STEPS THAT ARE FOLLOWED AT COLUMBUS ART SCHOOL



1. Students draw from nature, using an actual arrangement of flowers as the source from which a floral pattern textile design will come.



2. The textile design follows the flower's basic outline and is next enhanced by a decorative line. This motif is repeated over and over.

arts, they must be given consideration at the outset of the artist's training. These fundamentals to all pictorial expression are found in the early stages of all established art curricula throughout the country. As Dean of the Columbus Art School, I work with the faculty to inaugurate this approach in the first year. We call the course: *Foundation in Art*. Exploration, discovery, experimentation and invention lay the groundwork for the artist's creative development. We will follow one such example. The artist illustrated making a textile design, has chosen for her subject a floral pattern. She begins, in this case, by making many factual studies from an actual arrangement of flowers directly from nature (photo #1). The extent to which the textile designer works from nature is purely relative. The flexibility of the use of nature sometimes depends upon the subject matter desired for a textile design. You may begin with memory drawings; you may supplement your information with photographs; or you may unearth a new idea after having observed finished textiles done by professionals.

The student's next approach, following a study of nature and design, is to paint a convincing replica of the flower, followed by a series of sketches deriving simple shapes and motifs from the flower.

The next step is the use of the element of line, decoratively. Repeat the flower motif, forming an all-over pattern (photo #2). The method of repetition is up to you as an individual. The organization of the number of the elements which are used in the repeated floral pattern is the result of a visual equilibrium brought about by a study of Two Dimensional Design.

Flexibility is desirable. You could even begin by painting various color relationships, which can be used later to supplement the drawing. In the case of the sequence illustrated below, the artist is applying her color as the last step (photo #3). Because color carries with it a great deal of the emotional element in design, it is, as we have noted, a fundamental study prerequisite. Color often establishes *mood*. Its

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An adaptation of naturalistic floral pattern into a simple-to-duplicate textile design. This same treatment, used here for wallpaper, may be re-used for fabrics or packaging.



3. Colors are then applied upon the mock-up drawing, simulating the effect desired when the actual textile is painted.



4. The results are shown in this finished rendering. In commercial usage, this artist's drawing would be submitted for final approval by the client.

DISCOVERING NATURAL DESIGN

a drawing lesson that will help art students to better understand the principles of good design and to develop imagination.

a classroom project by

ALBERT BLOHM



THE accompanying pen and ink drawings of leaves represent an effort to learn a little something about the drawing of leaves, and to produce, finally, a satisfying interpretation of a leaf in a finished composition. Students took to this indoctrination in natural design with interest.

It all began with the observation of an ordinary, garden-variety leaf. Turning it about at various angles revealed a surprising number of aspects. It became a blade of grass, a strange seaweed, a tree, a bird, a cloud, a star. What a leaf is depends on how you look at it, and on the light in which it is seen.

A simple leaf was chosen—a leaf of the wild grape. First we have the structure of the leaf showing the ribs and veins. We note the midrib and four lateral ribs, essentially dividing the leaf into five design units. One can feel, the relation of the leaf to tree, to fabric, to lace, and even to stained glass window.

Observation of ribs, veins, outline and surface shows that the leaf has a tendency to pull toward, or revolve around a center—to make circles, which is achieved to perfection in three dimensions in the fruit of the vine. We make this statement in the drawing of the

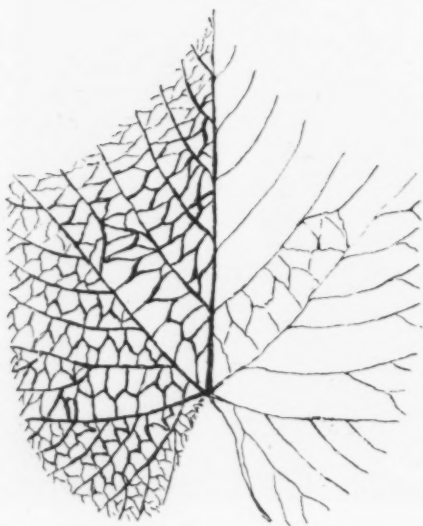
leaf as a round leaf, accenting radiation.

The forces in the leaf also have a tendency to move up parallel with the midrib. We can feel this in the structure and see it more plainly on the surface and in the highlights. We make a drawing to show this parallelism, feeling as we do so the kinship of the leaf to light, rain, and the pull of gravity.

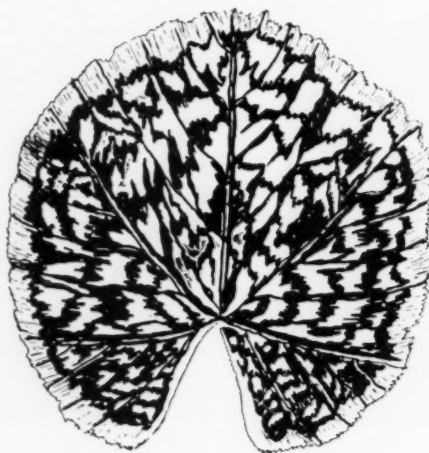
If one looks at several leaves on the wild grape vine, he will note that the units tend to separate. There are often deep indentations in one direction, showing that even in the leaf the problem of individualism within the social structure is felt.

It may be that a dim awareness of this metamorphic streak in natural objects led to their use in applied design. At any rate, the tree and landscape element in the leaf suggest a design for a flat surface—a carving on a box, for example; and the form of the leaf, its ribs, and veins suggest a design to be applied to a vase.

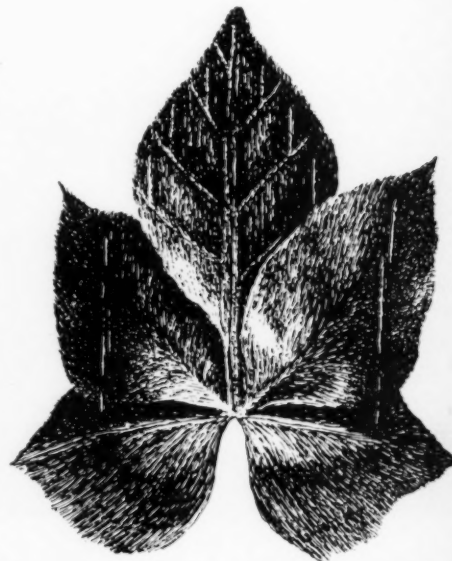
The artist can now turn his imagination loose. Make less literal, more abstract patterns based upon leaf structure. See them in terms of a building, a snowflake, a star. The springboard has been supplied; now the student takes over. •



Grape Leaf: Note lines of radiation and the basic structure, at right.



Circular Leaf Form: Emphasizes the radiating structure.



Individualized Components: Each segment has unique form.

FABRIC APPLIQUE

FOR ELEMENTARY ART CLASSES

norway's schoolchildren learn a fascinating and practical handicraft.

article by

IVAN JACOBSEN

HOW do you make an art period a really exciting experience for youngsters? This is a challenge that has stumped more than one educator. Teacher Carsten Lea, of Mollergate School, Oslo, Norway, has developed a magic formula for group projects which involves the whole class in cutting, glueing and modelling fabriccraft. The motifs are taken from the nation's workshops and farms, and inspired by Norway's ancient traditions in tapestry weaving. Mr. Lea has been so successful in his demonstrations of the art potentials of colored cloth scraps, obtained at hardly any cost from textile mills, that Norwegian pedagogues are all agog.

"I've been working with twenty-odd boys this last term," explains teacher Lea, "most of them from the working class districts of downtown Oslo. For these eleven year olds, our fifth grade art sessions weren't providing much of an inspiration. Painting had awakened little interest and with the general complaint of, 'Oh, but I can't paint', results were generally pretty discouraging. We tried different things, but, either the cost was too high, or there just wasn't enough action in the project to make it exciting."

DISCOVERING INEXPENSIVE ART SUPPLIES

One day, Carsten Lea happened to visit a ready-to-wear plant and noticed the hampers of cloth scraps which were simply being thrown away. "I got an idea then," he recalls. "Here was free material, clean bits of cloth in countless designs and colors. Here we had nine or ten different shades of blue, for example a wonderful way to develop the students' sense of color!"

Casting about for a way to use this new material, Lea happened upon the solution of cellulose glue which dries quickly, is transparent, and remains pliable when dry. By cutting out objects in cloth, dipping them in glue, and fastening them on a suitable background, a way was opened to countless new and interesting variations. "This" he adds, "was a way to combine drawing and modeling in a color and pattern range which would otherwise have been far beyond us."

The project began quietly at Mollergaten School shortly before Christmas, and Lea and his boys learned as they went along. "We got hold of three or four hundred card-

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Cut-outs are glued on a fabric background.



This youngster chose a floral design made of scraps of cloth, cardboard and thread. The frame cost a dime.

an informal alphabet FOR POSTERS, APPLIQUE AND STENCILS

STUDENTS, hobbyists and professionals alike will welcome this unusual alphabet by Dorothy Bennit, which follows an informal block letter motif. Highly decorative in a timeless manner, the letters lend themselves to rapid stenciling, may be traced and applied to linen or textiles, and will impart freshness to your poster designs. Department stores and art agencies who lay out fashion ads will want to clip this sheet for reference.

The alphabet is primarily lower case, thus avoiding any heaviness and monotony. A variety of O's have been designed which are particularly appropriate for use wherever a floral effect is desired. When the "O" is used by itself as an initial, other standard type forms may be added to complete the wording.

Render this alphabet against a solid background or one employing small repeat designs of lighter intensity. This is primarily a feminine sort of lettering, useful for monograms and informal or gay effect. It is not recommended for formal use. •

abcdefghijklmnopqrstuvwxyz



NEWSWORTHY ART NOTES



A COLUMN OPEN TO OUR READERS

NEW ART CHAIRMAN AT WESTERN RESERVE: The appointment of Ransom R. Patrick to the chairmanship of Western Reserve University's Dept. of Art has been announced. Patrick, former instructor at Oberlin, has wide experience in the commercial art field.

A.I.D. ANNUAL COMPETITION OPEN: Students, professionals and instructors in the design of fabrics, wall coverings, fabrics and furnishings are invited to submit entries in the 5th Annual American Institute of Designers Competition. Prospectus may be obtained by writing to: "A.I.D.", 41 E. 57th St., N.Y., N.Y. Entry form closing date is Feb. 5, 1951, with entries due no later than Feb. 13th. Awards will be made April 30, 1951.

UNIV. OF CINN. ELECTS DESIGN HEAD: Dean Ernest Pickering has just been chosen as President of the National Association of the Schools of Design, to succeed Royal E. Farnum, former head of the Rhode Island School of Design. Other officers elected to the Association's posts include Kenneth E. Hudson, Washington U. Dean of Fine Arts, (Vice President); James C. Boudreau, Dean at Pratt Institute (Treasurer); and Harold P. Rice, Dean of Moore Institute (Secretary).

MILLS COLLEGE OPENS FOLK ART CENTER: The Reitz Folk Art Center has been established and opened its doors this past month, as an organization to "improve basic understanding and appreciation of the art culture of this and other lands." Current exhibit: pottery, basket weaving, textiles and woodwork. Mills College Art Gallery's Sidney Kaplan serves as its first Director, with Philip Lerman filling the post of Curator.

DORIS LEE PAINTING SHOW: The Florida Gulf Coast Art Center in Clearwater will hold a two-man showing of the work of popular illustrators Doris Lee and Arnold Blanch, thru Feb. 15th. (Concurrent with this showing will be a special exhibit of the work of the various artists represented by Krashauer Gallery.) Miss Lee is known to DESIGN's readers for her delightful Christmas cover piece two years ago, and is one of the country's leading exponents of the sophisticated-primitive painting style.

CLASSES IN T.V. ART-DESIGN: The Art Academy of Cincinnati has just instituted special courses on set design for television. Students will paint backdrops, posters and advertisements for use in this rapidly expanding industry. Graduates are expected to fill many available positions on major networks. For additional information on enrollment, contact: Registrar, Art Academy of Cincinnati, Eden Park, Cinn. 6, Ohio.

NEW PLASTIC DRAWING BOARD: A transparent, lightweight drawing board has been developed and is currently available thru the A. Partick Co., 9 Grove St., Westwood, N.J. Selling for \$3.95, the styrene board weighs less than eight ounces and will fit any ordinary briefcase. It has corner clamps, rubber, non-skid feet, and comes complete with such features as metallic rules, and storage space for triangles. Field tested and recommended by DESIGN for artists, and designers who wish the ultimate in portability.

COLUMBUS GALLERY INSTITUTES HOBBY NITE: Starting February 6th, the Columbus (O.) Gallery of Fine Arts will hold regular evening classes in hobbycrafts for its members. The fee is \$5.00 for the eight sessions, and participants can make household furnishings, silk screen prints, block prints, etc. Every Tuesday, 7-9 p.m.

CARPET DESIGN COMPETITION: \$2,000 in prizes offered for unusual, commercially possible designs in carpets. Purpose: to eliminate the conventional, unimaginative floor coverings that have flooded the market for the past seventy years. Each applicant should first submit a color rendering, 27 inches square, along with a brief explanation of source of inspiration. Rules and entries: Arthur Fleischman Co., 12585 Gratiot St., Detroit 5. Closing date: Feb. 15th.

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charles baskerville:

PORTRAIT ARTIST

HE PAINTS THE HISTORY OF TOMORROW

interview by

FLORENCE LEWISON

THE responsibilities of the portrait artist are to depict his subject capably and faithfully. Add to this the obvious requisite of pleasing the paying sitter and you have a formidable challenge. Many an artist rebels at any suggestion he be thus limited by any possible egoistic tendencies upon the part of the customer, but this should be honestly regarded as simply a painting problem, no less a test of his skills than the factors of balance, harmony and good design. History's greatest masters worked on a commission basis.

Charles Baskerville is a successful portrait artist. His works hang most importantly throughout the world. Among his distinguished sitters are actress Helen Hayes; Winthrop Aldrich, President of the Chase National Bank; Bernard Baruch, America's elder statesman, and the Duke and Duchess of Windsor. He is the only artist ever commissioned to portray Nehru, of India. It is inevitable that history books of the future will reproduce his portraits.

What, then, is the primary consideration when planning a portrait sitting? Baskerville offers his own working methods:

"The sitter's background plays a leading role in the pose depicted, and the purpose for which the portrait is intended is another vital factor to consider. What has this person done? Where will the painting hang? What qualities about this sitter most impress the artist? All this will affect your picture before you make the first sketch.

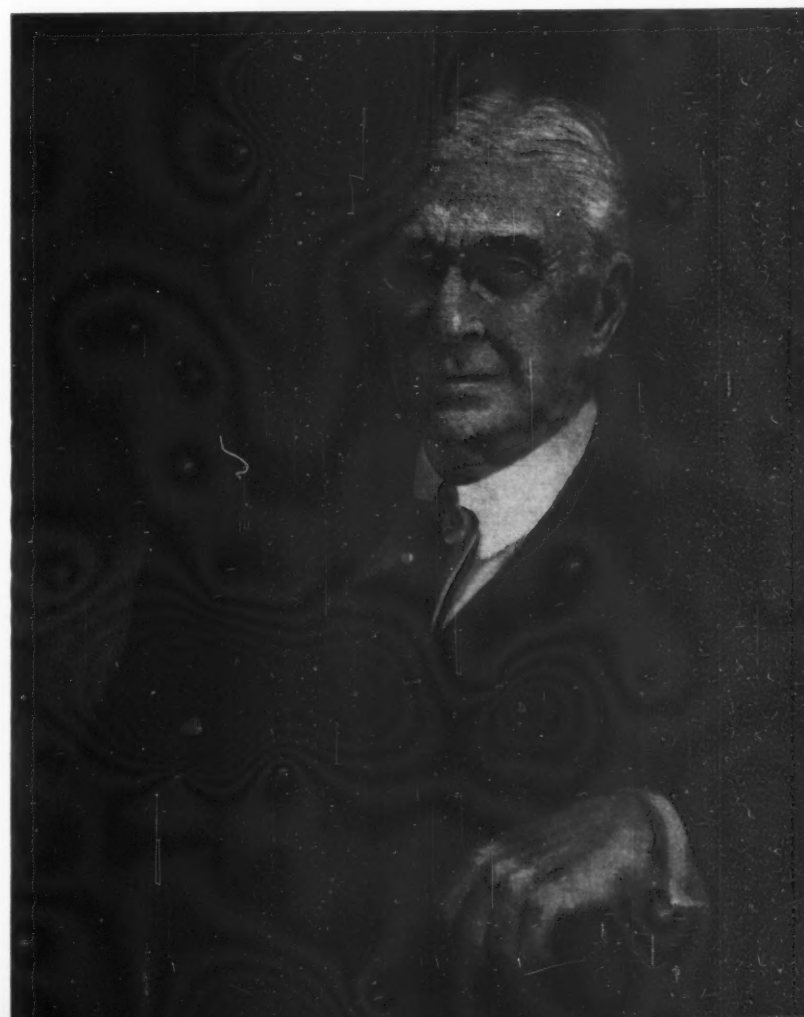
"A short time ago, I was called upon to portray Mr. Bernard Baruch, one of the architects of contemporary American statesmanship. Here was a man in the early winter of a brilliant life. What could I see in the few hours allotted to me? The answer was instantaneous in coming. His eyes turned toward me and they were the eyes of a man of thirty, vibrant and penetrating. Everything in my portrait was keyed about those forceful eyes. And his hands

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HILERY:

BERNARD BARUCH:



A DEPARTMENT OF NEWS AND EXHIBITIONS FROM THE ART CAPITOL OF AMERICA

CONDUCTED BY FLORENCE LEWISON

©MCMLI

GIANT SHOW AT THE "MET" WILL SET TONGUES WAGGING

ALL of us have been waiting with bated breath for the Metropolitan's big event, "American Painting Today—1950." Selected via nationwide competition, the long-heralded show is here at last and even die-hard skeptics are admitting its impressiveness. As much as I would like to discuss the individual pieces, space forbids, and actually, for a show such as this, the mentioning of names is not as essential as the measuring of its purpose and subsequent fulfillment. Instead, let's appraise the results.

Flaws and limitations are to be expected in any gigantic show, and this one is no exception. The difficulty of selection and arrangement cannot be minimized. Certainly, those artists whose work was rejected have personal reasons for chagrin. This is unavoidable. No style, however, has been neglected in this year's pickings. All, from the deadliest academic realists to the deadliest academic non-objectivists, have been given a place in the sun. There is no cause for whimpers from either extreme camp. (As for the prize winners, I am not enthusiastically in accord with the jury's judgement; but then, who ever is?)

Of primary importance, qualitatively, is the tremendous technical achievement of many of the little known artists from all over the country. These new names have developed without fanfare or benefit of 57th Street, and have meticulously studied the ways of established artists. They have mastered every facet of the currently dominating styles. Though their ability for imitation is a feat to be marvelled at, I deplore their lack of personal statement and the resulting sterility. On one hand we have artists painting with enviable facility (probably unrivalled anywhere in the world today) while, at the same time, the absence of individuality strikes a painfully hollow note.

Yet, I feel that this newly instituted series of national competition-exhibitions has carried out its intent successfully. These shows will serve to acquaint us with what American artists are thinking and doing. Next year, the nation's sculptors will share the limelight at the Metropolitan, and this promises to be equally enlightening.

"SEMANTICS" AT MATISSE GALLERY

If some people choose to work with certain materials in an original manner, that's all right with me. Count me among those who believe there are followers for every idea. But why insist upon calling a show something it is not? Why not create a new and appropriate name descriptive of the expression? I'm talking about the Alberto Giacometti exhibition at the Matisse Gallery, which, for some reason is billed as "Art and Semantics." His elongated, twisted wire-like figures and compositions are like armatures waiting for the sculptor to build upon. It must have been fun bending them this way and that, indicating human movements, but come now, let's really get down to work before we call it sculpture.

ARTISTS AT SEA

But this time it's good. Henry Dreyfus, noted industrial designer, has commissioned eleven American artists to decorate the interiors of two of our newest and most luxurious ocean-liners, "The Independence" and "The Constitution." When these thousand-

passenger, American Export liners make their maiden voyages early this year, they will boast murals, sculpture, and mosaics, all integrated with the interior decor designed by Mr. Dreyfus. Nice news.

SOMETHING TO THINK ABOUT

Italy's gift to modern painting, Greek-born Giorgio De Chirico, has come out with a statement (in a recent U.P. dispatch from Rome) that should make quite a few of us sit up and take notice. We quote in part: "It is absolutely necessary to change direction. Intellectualism and love of the bizarre must be forgotten . . . it is already old and banal . . . and there must be a dedication to the study and research of quality in painting. For me, the significance of the word 'master' has not yet degenerated. Titian, Tintoretto, Rubens, Rembrandt, Velasquez and others on the same plane were masters. I do not think even the most impertinent of modernists would pretend that among the moderns there is any painter of the value of those real masters." Unquote. Well, what do you think?

ART MATERIALS RESEARCH FELLOWSHIP

A long-felt need for research towards development of new materials and techniques in the fine arts has been recognized in the establishment of a fellowship by the Mellon Institute of Pittsburgh. It is sponsored by the National Gallery of Art. The program: application of the latest techniques in chemistry and allied sciences to the study of artists materials. The purpose: to increase permanency of the materials. Dr. Robert L. Feller, recent recipient of a Ph.D. in physical-organic chemistry (at Rutgers University), is the first to receive the award.

ART STUDENTS IN COLLEGE—TAKE NOTE:

Three Annual Fellowships of \$4000 each are being made available by the METROPOLITAN MUSEUM to qualified graduate students now enrolled in fine arts departments of U.S. universities. Each fellowship involves a year of intensive study in one or more departments at the Museum and will run from July 1, 1951 to July 1, 1952. Men and women who have completed two full years of graduate work by June 1951, in art-history, archaeology, or museum training (at a recognized American college or university) and are able to show proof of exceptional ability are eligible. Adequate reading knowledge of French and German is required. Apply before February 15th to Dean of Education and Extension, Metropolitan Museum of Art, 82nd Street & Fifth Avenue, New York 28, N. Y. •



CENTURION'S HORSE:

LeBrun

Oil and tempera at the Metropolitan Museum.

"Let the good, constructive articles continue. I haven't found any other art magazine with such complete, factual coverage."

Eva Lee Fritz
El Paso, Texas

casein is **VERSATILE:**

(continued from page 11)

The background was worked freely across overlying forms (e.g., the pier-like motifs at upper left), which were then blocked in afresh with white. All opaque passages, even the highest lights, received subsequent color washes, so that the total effect is one of transparency.

THE LIMITATIONS OF CASEIN

Like any medium, casein has its *dos* and *don'ts*. (1) You must use an absorbent surface. If the surface repels water, it will not hold casein. Absorbent canvases for casein are on the market. (2) Always use water: the paint will not dry solidly without it. Never shovel the paint on with a palette knife; reserve extreme impastos for oil paint over your casein preparation. Solid pigment may be spread with a pre-moistened brush to achieve density; but build up impastos gradually, with enough water, to avoid chipping. (3) Varnish only with a moisture-free brush, in dry weather, and never varnish until the *support* as well as the paint-film has had time to dry out. Use only casein varnish. (4) Do not leave brushes unwashed. Immediate washing with soap and warm water will keep them in perfect condition. ●

ceramic **SCULPTURE:**

(continued from page 13)

hard, the modeling on the surface was done. Then the piece was slowly dried (about ten days) and fired in an 1800° heat. It is very important that the bisque fire should equal, if not exceed, the heat of the glaze fire.

The glaze I used was a simple tin white lead with brown and gray overtones and black accents used in contrast to the dull soft terra cotta surfaces of the body of Jupiter and the animal. The use of glaze in dull and brilliant pattern achieves a carrying power and clarity, so I prefer this technique of decoration to the use of an all-over glaze.

For the beginner, I would advise simple lead glazes, which have a great range of color and are fused without defects at the same temperature as the clay. As you progress, of course, there are many other glazes available. And you should eventually have the thrill of making your own glazes and using them in the style which you will certainly develop. ●



Thelma Frazier Winter is the wife of famed enamelist, Edward Winter. A graduate of Western Reserve and The Cleveland School of Art, she is now producing ceramic sculpture commercially.

Charles Baskerville: **PORTRAIT ARTIST:**

(continued from page 19)

were next in quality of impact. Between these two poles my portrait evolved. The background automatically became subdued, as did the clothing.

"At the other extreme of subject matter lies my portrait of a small child named Hilery. Fragile as a jonquil, she sat primly before my easel, in profile, an obvious choice of position demanded by the pert cut of her little nose and delicate neck.

"I personally do not work from initial sketches, although many portraitists do. I prefer to begin directly on the canvas, not even bothering to draw in an outline. My periods of posing are short, seldom longer than two hours in any day, and usually, I finish a portrait in a half-dozen such sittings.



MRS. EDWARD WARBURG:

by Charles Baskerville

Baskerville's sensitive portrait of this subject called for proper background reflecting an "outdoors" personality. Costuming is reduced to absolute minimum.

"People often ask me if an artist should sacrifice physical resemblance and attempt to catch "the spirit" of his subject instead. Now, the idea of getting the "soul" (if I may quote the usual expression advanced) at the expense of true physical likeness is sheer nonsense. A good portrait will capture both these qualities at the same time. Only a hack would hide his incompetence behind a screen of abstraction.

"And finally, assuming you have painted in other fields with competence and skill, if you wish to become a good portrait painter, you must be willing to study human beings avidly. High technical skill may suffice for a still life, but a human being is a creature of behavior and action. The good portraitist is a constant student of everyday psychology, capable of judging his sitter for what he really is, rather than merely the outer shell seen by the passing throng. See under that outer covering and your portrait will live." ●

"You have a most attractive magazine . . . would like to receive copies regularly."

Gordon Ware, Supervisor
E. I. du Pont & Co., Del.

fabric APPLIQUE:

(continued from page 17)

board pieces for background—pieces that would have just been burned up otherwise. The boys chose their own motifs and went to work. Surprisingly enough, most of them decided to do flowers. Stems were made of colored yarn, and the flowers were cut out, dipped in glue and moulded up on the background in a sort of bas-relief. Cheap frames were purchased for about a dime each."

That first day, Lea knew he was on the right track. It was a project that the boys could get their fingers into. They could build up their subjects, dipping the cut-outs in glue and forming them afterwards. As the project devel-



Fabric applique can easily become a classwide project and a study in cooperative effort.

oped, he noticed some interesting things, particularly a better sense of form and anatomy. Proportions were improving. Instead of an arm coming in somewhere around a man's waist it was now being fastened on at the shoulder. With the plastic glue, they could build up a figure, fastening on arms and legs and then bending them into living positions. Color too became important. Green was no longer just green. Now the children discovered such things as a dark green, a light green or an apple green.

The real advantages of this discovery became apparent last spring when we decided to try a joint project. In view of Norway's long tradition in tapestry-weaving, the class decided to try something special, as a single group project. It was called "*Alt Folk I Arbeid*", or "*Everyone at Work*". The boys met to choose a project leader. Although each youngster chose the motif for his own particular contribution to the tapestry, its color and placement had to have the approval of the whole class. In cases where they failed to agree, the matter was settled by the project leader.

"This was the big achievement of the project as I see it", notes teacher Lea. "Here we had a vehicle which was un-

believably popular, and now we could use it to further the social development in our class. Now the boys could start off completely on their own. The way their finished tapestry looked would be entirely up to them. How the personality and interest of each of the young artists went into the group project was shown by the wide variety of motifs: Some chose to portray fishing, others logging, and there was a range of other occupations from dentists to reindeer herders. The completed tapestry was roughly six feet square and took twelve hours to complete. Working six double periods (two hours each) "*Everyone at Work*" was ready in two weeks, complete with a hand-sewn border in several colors.

Visitors to Oslo's 900th Jubilee had an opportunity to see the Mollergaten School tapestry on display there last summer, where it was one of the chief attractions at the city school exhibit during the exposition. Other Norwegian schools are now taking up similar projects and considerable press and magazine comment has paid credit to this teacher's spark of imagination. "It's funny" admits teacher Carsten Lea, "but in all my years of teaching I have never gotten so much personal enjoyment out of anything. And what a challenge to realize that except for sheer accident, all that talent and interest would have just remained unused."

American art teachers will find this experiment worthy of attempting. It will provide many fascinating hours of instruction and pleasure for young people. ●

newsworthy ART NOTES:

(continued from page 18)

BIBLICAL PAINTINGS ACQUISITION: The U. of New Hampshire has been presented with two Old Masters paintings based on the New and Old Testaments. Donated by Margaretta Kingsbury Maganini, these oils are: "Repose on the Flight Into Egypt", by Poussin, and "Belshazar's Feast", by Jacopo da Ponte da Bassano.

OPEN EXHIBITION IN OILS & SCULPTURE: National Arts Club, 15 Gramercy Park, N.Y.C. will receive works from any American artist, including non-members, for Medal Awards during March. Fee: \$3.00 handling charge. Entries by Mar. 20th, 1951. Write for prospectus.

FREE BOOKLET ON GEMS & STONES: Readers of *DESIGN* who are interested in setting their own semi-precious and precious stones for jewelcraft are invited to send for a gratis booklet describing the methods and costs of this unusual hobby. Described are such items as amethysts, garnets, bloodstones, carved stones, scarabs, coral, emeralds, etc. Prices range from a few cents to several dollars. Write for brochure without obligation, to: Sam Kramer Studio, Dept. D, 29 W. 8th St., N.Y.C.

ART OPPORTUNITY SHOW: Artists residing in Arkansas, Iowa, Missouri, Nebraska, Kansas and Oklahoma are invited to submit entries in all art media to the Springfield Art Museum (Missouri) 21st Annual Competition. No fee. Closing entry date is Mar. 24th, 1951. Contact: Yvete Wright, P.O. Box 285, Springfield, Mo.

NEW TEACHER TRAINING CONCEPT: Rhode Island School of Design is now operating a revolutionary new art teacher training program, emphasizing the importance of professional competence in a single art field, rather than mere blanketing.

Strong preparation is afforded in ceramics, architecture, painting, sculpture, or textile design.

The new program leads to a Bachelor of Science degree in five years, with students entering the Program in the fourth year rather than the customary sophomore year. During the last two years the major is continued, but special emphasis is placed on the theory and practice of teaching.

Dr. Edwin Ziegfeld, of the Columbia University faculty and *DESIGN*'s Editorial Board, served as consultant. The new head of the Teacher Education Department is Mrs. Lillian Field von Storch. ●

"I find *DESIGN*'s book column of especial value."

Fay E. Winn
El Cajon, Calif.

SCRATCHBOARD

a technique that is fast becoming a primary advertising art medium

THE great interest during the past few years in black and white technics has been expressed in many different channels. Scratchboard, a type of illustration board, with a specially prepared white surface, has proved a very interesting medium for designers and commercial artists.

A wash of India ink is laid over this board, and when it is dry, the design is scratched through the black to the white with any sharp pointed instrument, exposing the white surface beneath. The usual difficulty of producing delicate white lines and areas is easily overcome with this medium, for the width and direction of the engraved lines is easy to control. Delicate, single lines or coarse, broken lines may be produced. Clean-cut white areas against black backgrounds are possible. An unlimited variety of mixed surface textures can be produced, with many easy transitions from dark to light very much like those used in the old wood cuts. In fact, with scratchboard, it is possible to produce to an amazing extent, the effects found in the finest wood block prints.



Beginners should be encouraged to seek a pleasing balance of tones and areas. Black masses should be in juxtaposition to others. And the contours should be well studied.

One may make use of line of a rather uniform and decorative type, with simple white masses formed by removing all of the black in those places. One might even mount white areas of cut paper in this kind of treatment for added interest. Suggested tools for scratching are: Engraver's awl, stenciling stylus, knife blade, scalpel and compass needle. ●



FAITHFUL

A man can always count on the friendship of his dog—and on the quality of a Dutch Masters Cigar—quality its makers have faithfully maintained for more than thirty years.

3 Examples of Commercial Use of Scratchboard



SHELLAC

a centuries-old preservative and dye that comes from a little bug.

Article by

GORDON OBRIG

American Designer's Institute

FEW people know that "Royal Purple" is not purple at all. It is red, and the dye for those red robes in the Far East for hundreds and hundreds of years was from the little lac bug. He is a little bug about a fortieth of an inch long and he swarms like a bee. He comes from a district about two thousand miles wide and two thousand miles long. It takes in part of Burma, part of Thailand, and part of India.

Shellac is so important in India and Pakistan that there are commissioners for the shellac industry. Shellac is not mined or dug, but harvested. The bug swarms on the tree and as it lies on the tree it puts its stinger through the bark and begins to take out the sap of the tree. By a process of organic change, it ejects a resin which becomes its own tomb. At the end when the shellac is ready for harvest, if you were to go into the forest, you would see trees with about the same physical appearance as the trees in this country after a sleet storm. The branches are covered with a crust.

When the lac bugs leave this encrustation, the natives go in and harvest it. They place a sheet under a tree and hammer it off onto the sheet below. When they can't hammer it off the branch, they take the branch with it. In any ordinary northern climate that would be the end of the tree, but in the Far East it seems to make little difference.

The shellac crude is taken back to the village, scraped off the branches, and ground to a dust. It is then put into a jar about thirty inches high, which is about the shape of a bell, and then a man proceeds to jump in and do a dance. This process is for the purpose of unlocking the little cells and allowing the lac bug to be ejected from its tomb. When this has been washed and stamped, they find the dust and the red dye of the bug. This comes to the surface and it is taken off three or four times and then it is laid out and dried.

When it has been dried, they take what looks like an old-fashioned fire hose, three inches in diameter, and put this material into it. They proceed to pass this material in front of a charcoal fire. It is squeezed and the lac gum comes through the tube. One man on the end of this hose works with one hand and as this material drops onto a leaf, works it with a little bit of water so that it remains plastic. After a while he gets a square piece about fifteen inches on a side out of it. Then it is plastered onto the outside of a jug that is filled with hot water. It is then stretched. It actually becomes six or seven times as big as the original square.

The shellac crude is then placed in front of a fire and

heated. When it has cooled, it is broken and placed into bags. That is your original shellac which lands in this country labeled "T. N." or "Truly Native."

Uses of shellac? With the procedure developed today, we have found that it is entirely possible to surface shellac into a cabinet finish so fast it becomes applicable for many uses. Of course, shellac has been used on floors for many years.

Shellac has been used for many years in four and one-half pound cups, which means four and one-half pounds of shellac to a gallon of alcohol. Nobody ever thought about anything such as viscosity. However, by cutting the shellac from four and one-half pounds to two and one-half pounds, it was discovered that shellac, laid on in a thin coat, will actually penetrate a surface of wood fiber and as it dries, will harden into a surface that is absolutely impossible to chip off. Bowling alleys are usually built up with eight thin coats of shellac.

Shellac is used on derby hats. It is used when ladies go to the hair dressers to get their hair set. What makes hair nice and stiff is a diluted solution of shellac. The artist and workshop craftsman knows shellac as an excellent preservative for wood frames, furniture, and a stiffener over fabrics and mounted textiles. It is the base for many varnishes which are applied over your finished paintings. And, the LAC Bug itself makes a vermillion dye.

The Federal Government has found many uses for shellac in war materials. It is used for the bottom of ships and the navy uses it to make a special paint for canvas, waterproofing canvas. Diver's suits are all shellacked. An exceedingly useful material, and one of the first to be placed on high priority in war time. ●

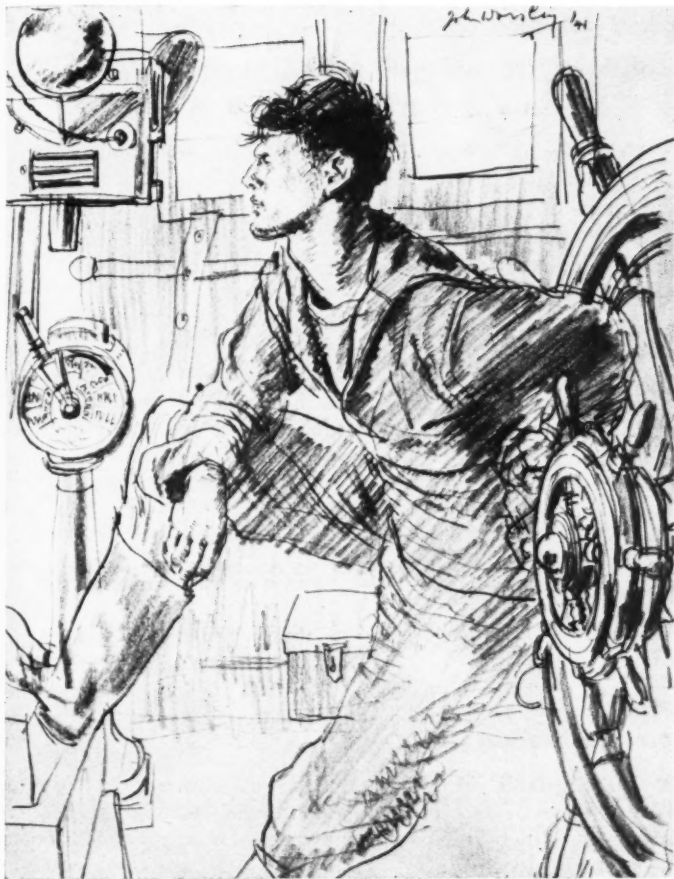


"I think DESIGN is one of the best."

T. T. Young
Wichita, Kansas

TWO ART TECHNIQUES

CHARCOAL



TRAWLERMAN:

by J. Worsley

GENERATIONS of artists have found charcoal a favorite medium because it is so adaptable and lends itself to countless types of work. For quick sketches where the artist desires to capture the essentials with little restriction from the medium, charcoal has always been found ideal. Its soft, "smudgy" qualities make it possible to do the work that carries out infinite details not only in line but in tones. It is possible with charcoal to produce surfaces that range from the very lightest tone next to pure white down to those which are solid black. It is possible, as well, to make areas which change in the most gradual manner from very light to dark, thus producing a feeling of form or three-dimensional quality.

Many adults and art students who are not accustomed to the use of charcoal find it rather annoying until they become acquainted with it through several experiences. Some think it is "messy" and difficult to control until they realize that its soft "dusty" quality is its greatest virtue.

A few directions, however, may assist the beginner who is about to start to work with this medium. Charcoal comes in sticks and may be bought at almost any art supply store. It comes in various degrees of hardness. Most persons find the softest grade the most practical for making designs.

The best type of eraser to use is called a kneaded rubber. It is soft and is a dough-like substance which becomes soft and readily picks up the charcoal after it has been kneaded in the hands of the user.

To make the surface even and smooth, a sponge rubber is valuable. Sponge rubbers are black. They usually are to be had in cube shapes, about one inch square.

The best paper to work on is white charcoal paper. This has a rather rough surface which holds the charcoal well. ●

CONTOUR DRAWING

THIS method in itself is so simple and natural that it requires little of the beginner other than an intimate concentration. He must concentrate and observe most closely the contours of objects as he sees them rather than use a knowledge of their abstract qualities of proportion, construction, anatomy, and all those things which are not seen but are reasoned out. The term "Contour Drawing" is meant to describe an even, uniform and continuous outline drawing in which the actual edge of the thing drawn is set down for its own sake for what it tells, without any conscious concern for form or composition at the beginning. Motifs made in this style may be used in many different ways and brought in relation to enclosing areas of different shapes, but the important and most outstanding feature of this technic is the beauty and subtlety of the motif itself.

Contour drawing is done in the following way: after the model or object is selected it is placed so as to give a profile view; the designer starts anywhere at the top of the form with his eye and, while the eye travels down carefully, following to contour all the time, the pencil point firmly and fearlessly presses that observation on the paper. The point moves with the eye down, out, in, and around the whole form with even, strong pressure, not stopping to look back or at, unless it is necessary to lift the hand and replace it for starting the pencil at the new place. It is also necessary to have courage to make mistakes and stand by them, to adventure on a white sheet of paper with a pencil innocently, without worrying over good likeness at first and without trying to make a pretty and pleasing result, "like someone else had done or could do." The lines may be inked with a uniform pen line or solid black masses added along with tones of black and white or color to give more strength and volume. ●



A simple contour drawing

BOOK REVIEW SECTION

AS REVIEWED BY JANET COLE

ALL BOOKS LISTED MAY BE ORDERED THROUGH "DESIGN."

Send check, with title of book and publisher, to:
"Book Editor," DESIGN Magazine, 337 South High
St., Columbus, Ohio. Always include date of review.

HOW TO DRAW THE HUMAN FIGURE Arthur Black Whittlesey House \$4.50

A course in simplified anatomical drawing with a minimum of theorizing. 169 drawings. The author believes in constant on-the-spot sketching and discusses this method. 169 pages.

HOW TO DRAW THE DOG Diana Thorne Watson-Guptill \$4.00

A technical and easy-to-grasp treatise on animal anatomy. Among the media discussed and illustrated: pen and ink, wash, dry brush, engraving.

ILLUSTRATING FOR TOMORROW'S PRODUCTION Macmillan Co. \$5.00

A technical treatise on mechanical drawing for industrial use. How to draw machinery in perspective, layouts for reproduction purposes and presentation, aircraft illustration. Well illustrated in two colors. 201 pages.

LETTERING Alexander Nesbitt Prentice-Hall \$6.00

History and origins of alphabets, lettering styles and type faces. Invaluable for commercial artist, layout specialist and advertising copy man. Complete course in poster design and lettering methods.

DESIGNING FOR FILMS Edward Carrick Studio Publications \$5.00

Sole text available for those planning a career behind the motion picture camera, in the field of set design. Behind the scenes information on set construction, props, sketches, apprenticing, preparing for jobs, etc.

SCULPTURE PRINCIPLES Louis Slobodkin World Publishing Co. \$5.95

Step-by-step methods for the beginner and professional. Covers working in clay, wood, terra cotta, metal, plaster, etc. Profusely illustrated. ●

textile DESIGN:

(continued from page 15)

limitations are the extent of flexibility in the particular paint used and your own personal limitations, dictated by the cost of reproduction and the nature of the fabric to be used. The artist also pays attention to the distinctive color trends of each style-period. In turn, he may often influence these periods.

The professional textile designer understands the limitations and potentialities of his color, the component parts of which are: *Hue* (name of the color); *Value* (light and dark equivalent) and *Chroma* (intensity and neutralization). Exercises in these three dimensions of color are essential. They are constantly experimented with, in the Foundation Art Department of the Columbus Art School.

In this article, I have tried to be as brief as the nature of the subject would permit, and also give a comprehensive view of a fundamental approach toward the making of a textile design. Certain details, which may have been omitted, are best understood through personal experience of the idea presented in this article. ●

CREDITS: Miss Helen Youcis, designer of the textiles; Miss Jean Sutherland, the model; Allan McCroskery and Art Bean, Jr., photography. Source material and checking: Mark Russell, instructor of Textile Design, the Columbus Art School. ●

Formula fact & fable

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By JOHN J. NEWMAN

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 333 W. 26th St., N. Y. 1, N. Y.

Mr. S. K. de A. from Mexico, D. F.:

HOW CAN AN ARTIST BE SURE OF THE COLORS HE USES?

● When a tube of paint has its contents stated on the label and the firm that manufactures it enjoys a good reputation, that is a good assurance of the fact that you are getting the colors you want.

Mr. M. W. E. from Philadelphia, Pennsylvania:

HOW CAN I ACHIEVE A PROTECTIVE FILM FOR AN OIL PAINTING AND AVOID THE GLOSS THAT IS PART OF THE VARNISH?

● Use artists' quality matte picture varnish.

Miss I. S. of Anniston, Ala.:

WHAT IS THE DIFFERENCE BETWEEN VERDIGRIS AND VIRIDIAN?

● Verdigris is an ancient color of light blue-green hue, made of hydrated copper acetate. It is not reliable for painting. Viridian is a bright transparent green of somewhat emerald hue. It is made of hydrated chromium hydroxide and is absolutely permanent.

Mr. Z. J. from Amityville, L. I.:

WHAT ARE AZO COLORS?

● Colors made from an organic compound containing the double nitrogen groups connected with two benzene groups. Toluidine red and para red are in this category, as are large numbers of dyes, many of which can be made into lakes. (A lake is a pigment made by precipitating a dissolved dye on an inert base.) ●

Mr. R. T. of Nashua, N. H.:

JUST EXACTLY WHAT IS MEANT BY THE TERM "DRYING OIL?"

● Any oil capable of absorbing oxygen and solidifying. To the artist this means, primarily, linseed oil. Poppyseed and walnut oils are also drying oils.

Mrs. H. P. from Montclair, N. J.:

CAN ARTISTS' TUBE COLORS BE USED FOR OUTDOOR SIGNS?

● Yes.

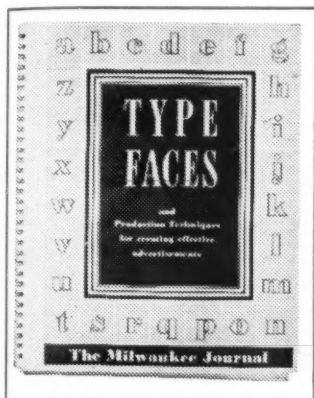
Mrs. D. P. of Ridgefield, Conn.:

WHAT IS WHITING—WHAT IS ITS USE?

● Whiting is a soft textured pigment composed of almost pure calcium carbonate. One of its many uses is to make gesso. (The whiting is mixed with rabbit skin glue, water, and either or both titanium dioxide and zinc oxide.) ●

recommended by *Design*

The books shown below represent the cream of the current releases, and have been approved by Design's Editorial Board for value and dependable information. You may obtain any title by forwarding your check to "Book Service Department," Design Magazine, 337 S. High St., Columbus 15, Ohio. (Please give date of book review.)



TYPE FACES

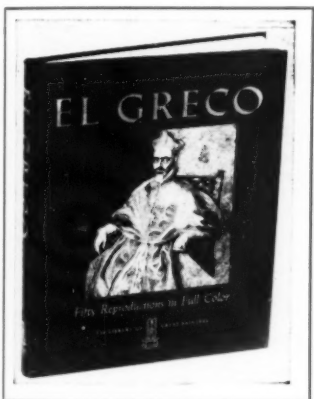
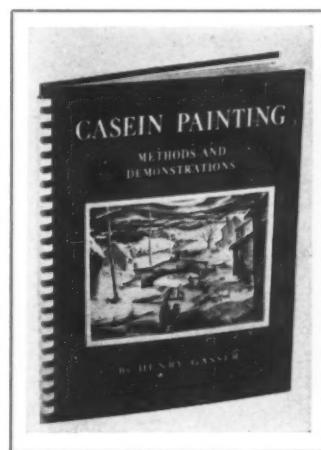
The Milwaukee Journal

A convenient source and reference for those interested in type faces and production techniques for creating effective advertisements, especially in newspaper work. Coverage includes almost eighty alphabets of different type faces, how type is made, its measurement, layout, Ben Day patterns, preparation of copy, type fitting tables, and other unique features. 148 pages. \$1.50

CASEIN PAINTING:

Henry Gasser

A spiral-type book of methods and demonstrations, here we are shown the tools, techniques and tricks of a "new" medium which can be used to produce the effect of watercolor, gouche, tempera, and even oil while possessing advantages over these mediums. Seven color reproductions and over eighty black and white plates. \$6.00.



EL GRECO:

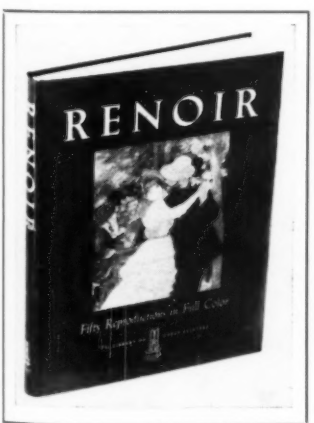
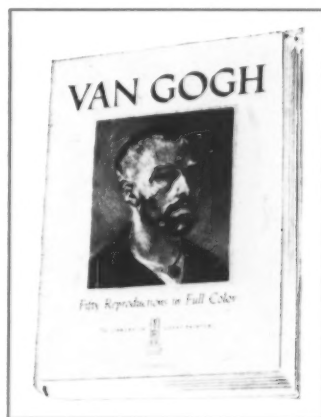
Leo Bronstein

The first of a series entitled "The Library of Great Painters." A superb collection of El Greco's dramatic works with almost unbelievably faithful color reproductions. Arm chair critics can at last understand why these paintings are among the most cherished. Contains a nineteen page biographic discussion of the artist. Illustrated with brown and white reproductions and fifty large size color plates, opposed by facing pages of analysis and explanation. \$10.00.

VAN GOGH:

Meyer Schapiro

Van Gogh's restless soul, which finally drove him to madness, is seen in these violent paintings. The biographer-critic discusses each of the fifty intense paintings reproduced. This is second in the "Library of Great Painters" series. \$10.00.



RENOIR:

Walter Pach

Rich, lush and vibrant are adjectives often used to describe the paintings of August Renoir, whose work is represented in the third volume of the "Library" series. The glowing flesh tones, the translucent quality of his pigment is realistically reproduced by this fine art publisher's special methods. Mr. Pach has written an excellent introduction and enlightening discussions which accompany the full color reproductions. Highly recommended by DESIGN, as possibly the most beautiful art book ever offered for sale. \$10.00.

SCRIPTS:

Rand Holub

Art agency calligraphists are shown to be specialists with understanding and imagination. Scripts must be individual, attractive, appropriate and, most of all, legible. This spiral bound book introduces the reader to scripts, their applications and the methods for creating them. \$2.75.



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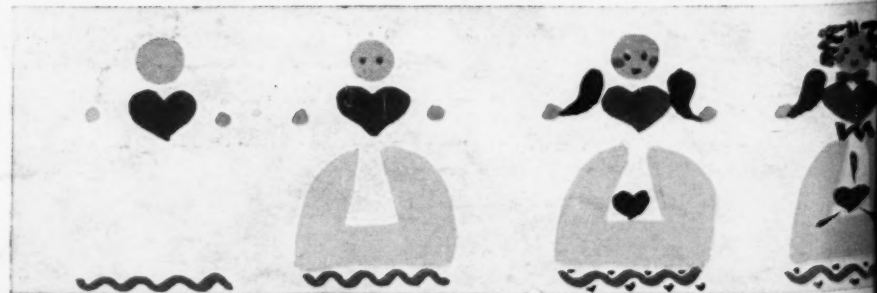
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